

THE TECHNICAL HISTORY OF WHITE LECYTHI

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WHITE LECYTHUS, ATHENS, MUSEUM, No. 1822.

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[PLATE V]

THERE is need of a scientific classification of white lecythi by shape, ornament, technique, and historical sequence of style. M. Pottier, in his *Étude sur les lécythes blancs attiques*, pp. 91 ff., especially p. 103, and Professor Furtwängler, in his *Beschreibung der Vasensammlung im Antiquarium zu Berlin*, have attempted the task; but the material at Athens, at the time of his writing, was inadequate for the one,¹ and the other based his very careful study on the limited collection in Berlin. M. Pottier remarks truly (p. 4) that Athens is the only place where a detailed study can be made. Many finds in Greece and many special articles have paved the way for a comprehensive survey.²

The essential distinction to be made in such classification is between lecythi with designs in glaze paint and those in dull (*matt*) colors.³ The latter alone deserve the name of polychrome lecythi, though both classes are Attic.⁴ In the former class one must distinguish those vases with black glaze from those, more numerous and later, with a yellowish wash color. It was to the use of this wash that the first success of the white lecythi was due, and it led the way to the polychrome style with dull colors. These "golden glaze" lecythi, recently found

¹ *E.g.*, the "golden glaze" class has largely increased even since Mr. Bosanquet wrote of them, *J.H.S.* 1899, p. 180.

² Bibliography in Pottier, pp. 3 f. See also the works cited in this article.

³ The failure to make this a primal distinction is the cause of much useless description in catalogues; *e.g.* British Museum, No. D 51, is said to have brown outlines, but brown wash for the hair; whence one might suppose the former was in dull paint, the other in glaze. Both are in wash of the glaze. Again, in the account of No. D 57 the opposite blunder is made, — the outline is called brown glaze, the hair simple brown, though both are exactly the same, — wash color.

⁴ Formerly only the lecythi with dull colors were called Attic. Pottier, p. 4.

in large numbers, deserve notice in a separate class because they bridge over the period (*ca.* 470-440 B.C.) between the severe red-figured vases and the later free style.

The matter of chronological sequence is also an important question that has not been adequately treated. Some lecythi are still loosely assigned to the fourth century B.C., as many red-figured vases used to be, whereas there is strong reason for believing that practically all the white lecythi belong to the fifth.¹ I have important evidence on this point in the case of a lecythus found on the island of Rhenea.² Apart from such external proof as fixes the date of the lecythus from Rhenea, internal proof is derived from the comparative study of artistic style in the last half of the fifth century; whereby Professor Furtwängler (*Griech. Vasenmalerei*, p. 39) was led to date the Meidias vase about 430 B.C., instead of in the fourth century.³

It may be safely asserted that the dates generally assigned are from a score of years to a half century too late. However, as each style was invented, the old did not die out. The quality deteriorated; the class continued for a long time. A poor lecythus, made for the trade, cannot be dated accurately, since cheap productions of an older type long remained beside the newer styles.

The importance of the ornament (the form of the palmettes on the shoulder and the meander) and shape, as well as that of the technique, has not been recognized sufficiently.⁴ Rarely in Greek art does one find more experiment in detail than in the development of the lecythi, though they have been thought of as simple, conventional products by those who have seen only a few late and poor specimens in dull colors. These details alone

¹ See Pottier, p. 2, for the earlier view.

² Cf. *infra*, p. 32, Group C.

³ The analogies with sculpture, and sequence within the classes, are as useful for the chronology of the lecythi, as they have proved for that of the red-figured vases. Cf. *infra*, p. 35 n. 6.

⁴ The various publications have not been of much aid to me in the matter of ornament, since their general descriptions are as vague as their accounts of the kind of color. Cf. *supra*, p. 7 n. 3. Only a study of the originals could assure me of the proper classification. My examples are almost entirely confined to the vases I have seen. It was by the kind permission of the American School at Athens that I was enabled to study the lecythi in the European museums during my year as Fellow of the School.

give a clue to the course of development in technique, and enable us to understand the historical relation of the groups. The size of a vase determines its ornament.

To understand the evolution of the white lecythi, we must study briefly the formation of a canonical shape and ornamentation in the black-figured class on red or white ground, and in the red-figured class.

I. CLASSES PRECEDING WHITE LECYTHI PROPER

A. *Black-figured Lecythi with Red or White Ground.* — The general *shape* of early white lecythi — those with added white, etc., *infra*, p. 17 f. — had already been evolved in the severe red-figured class, *e.g.* No. 12394;¹ but certain traditional forms of the black-figured style still persisted, especially on small vases of poor workmanship. A favorite shape for the body on black-figured lecythi with red ground is a more or less truncated cone (not a cylinder, as later), with a thin plaque for the foot; *e.g.* Nos. 1143, 1145. The lip is also low and spreading. This shape is carried over to the vases with black outline on white ground, but in a modified form; *i.e.* the body is longer in proportion to the greatest diameter, so that the angle of diminution is smaller than before.² This elongated shape has several varieties, according as the angle is more or less great. With this occurs the common early form of the foot with an indentation at half the height of the side, not near the upper edge, as later. The small white lecythi with wash outlines continue this shape and foot for at least half a century, *e.g.* Nos. 2025, 2030, just as the small red-figured ones preserve the shape and ornament of the black-figured style, while the larger ones introduce such novelties as the meander and cross in place of the continuous meander (No. 1695). This elongated class has the black varnish reaching half way up the body, leaving a comparatively small space for the design. It also employs reserved³ or red bands on the glaze below the

¹ Where simple numbers of vases are given, they refer to those in the National Museum at Athens.

² *E.g.* Nos. 1984, 1988, 1142, 1136, 12481 (the last two on white ground).

³ *I.e.* a narrow band is left unpainted around the vase so that the red clay appears. The effect is the same as when red bands are painted over the glaze.

design (No. 12749). Both peculiarities are borrowed by the later lecythi with black outlines, *e.g.* Nos. 1984, 1988 (the latter with a red line). Other black-figured lecythi, though approaching the later shape, show rather heavy proportions and a convex outline of the body (No. 1124), and have their successors in the lecythi with added white (No. 12771). The *lip*, in some instances (*e.g.* Nos. 1136, 1141), has a tulip form which recurs chiefly in very late white lecythi. The *neck* is usually undecorated, but rarely has perpendicular rays (No. 12776, black-figured on red ground), or ivy (No. 1129, white ground on neck and shoulder as well as on body). The small lecythi have both neck and handle unpainted. The transition between neck and shoulder is usually without prominent division.

Before the uniformity of the later meander pattern was attained, there was much tentative experimenting; either nothing was used (No. 1143), or a checker (No. 12841),¹ or an ivy band (No. 12533), which degenerates into dots (No. 1158), or dots with connecting lines in zig-zag (No. 514), or denticulation (No. 513). A running meander was, however, the commonest form till the appearance of the class with added white, though a checker appears in the outline lecythus, No. 1972. Experiments were also made in putting the meander on white ground.²

White was variously employed, foreshadowing the class with added white, as for the flesh of women (No. 1638, red-figured lecythus earlier than 440 B.C.). This was an adaptation of the black-figured style. As on other red-figured vases, white is at times used for the hair of old men (Nos. 1301, 1641), and for various objects, as, for example, a ship's beak (No. 12769). White was also employed as a ground for the neck and shoulder, while the body remained red (Nos. 1142, 1135), or for the neck, shoulder, and body together (Nos. 12481, 1129). The later use of white for the shoulder and body alone is very rare in earlier times, but is found on Nos. 12798 and 1973, which seem to be rather late in date. The class with added white was the first to have a white shoulder regularly, while before

¹ Also in hybrid varieties combined with the net pattern, as on the red-figured lecythus, No. 1194.

² Nos. 1501, 1276, 1278 (small red-figured lecythi), 543 (black-figured).

its appearance a red-figured shoulder was in vogue combined with a white body. In the same way three palmettes became canonical for the shoulder in place of five, or a lotus pattern.

The typical ornament on the *shoulder* for larger vases is five palmettes (sometimes four, six, or seven, as Würzburg, No. 3756), which was continued in the group with black outline (No. 1972); for smaller ones, a double row of lines, the lower one of which is a degeneration of the lotus-bud pattern. These latter occur separately (No. 1136), or joined by intertwining lines (Nos. 12769, 1143). This lotus pattern is also found on the later lecythi with black outline. As the later canonical shape seems derived from red-figured lecythi, so the design with three palmettes on the shoulder apparently has the same origin, though the special form of the volute connecting the palmettes, and various details, were the invention of the potters of the white lecythi.¹ Still one severe red-figured lecythus (No. 12893) shows a form very similar to that of the later ones. White lecythi with black outlines, however, employ the forms and ornament of the black-figured, as well as those of the red-figured style. Various peculiarities, such as the spreading form of the connecting lines about the palmettes seen in a later group with wash design (*infra*, p. 21), are found in the earlier style. Again the palmettes on the body of the vase limiting the design are common to both these early lecythi (Nos. 102, 12769, 1988) and those with black outlines. Above the palmette the egg pattern comes at the juncture of neck and shoulder in the better examples, but the usage is not fixed till the appearance of the class with added white; earlier, a row of lines commonly takes its place, as is the case also in the later small white lecythi.

One group, with black-figured designs on white ground,² shows an attempt to elevate the lecythi above the vulgar products of the day, even as in the later class with added white. This is, perhaps, due to competition with the new red-

¹ The earlier palmettes were placed vertically, and hence five were needed to fill the space around the shoulder. Later they were set horizontally, and, with the use of the flower, easily filled the space. Still later, in the canonical form, volutes were substituted for the flower.

² Discussed by Miss Sellars in *J.H.S.* 1893, pp. 1 ff. pls. 1-3.

figured lecythi, which still kept the high level of the other vases of this technique, and were successful by their fine shapes as well as by their elegant ornament.¹ That this group belongs to the first quarter of the fifth century is clear from the style of the figures: as Circe (No. 1133), the Discobolus (No. 12533), the satyrs (No. 1129), which remind one of analogous sculptures of this date. The shoulder has five palmettes, but the pattern combining the meander and cross is borrowed from the red-figured lecythi (No. 1132), though at times there are only dots (No. 1130). The foot sometimes has the earlier form (No. 1133), or the later (No. 1130), or is concave (No. 1132). Added white is irregularly used for women's flesh; for while Circe is black on No. 1137, the siren on No. 1130 is white.

B. *Red-figured Lecythi*.—These need not delay us long, since we have already treated of some of their peculiarities in connection with the black-figured group. In one respect, however, they are of great importance in the history of the white lecythi, for the best examples show the canonical shape: a convex lip, marked division of neck and shoulder, well-proportioned cylindrical body curving abruptly to a foot, with a notch close to the upper edge. The decoration with three palmettes and a flower, usual in the red-figured style, also occurs sporadically later. The smaller and poorer specimens retain the shapes and ornaments of the earlier classes. The general technique is that of other red-figured vases.

Summing up, the earlier periods are times of experiment in form and ornament, while the later ones exhibit equal irregularities in technique and polychromy. The canonical shape occurs already in the red-figured class, and the later ornament is worked out in detail in various earlier examples, but is not consistently accepted. There is the same distinction that is found later between large and small vases,—the former adopt new ideas, the latter cling to the old, *i.e.* the body in the shape of a truncated cone, the red neck and shoulder, the earlier foot, as well as the double lines or lotus buds on the shoulder. In

¹ No doubt it was the success of the red-figured style that made the potters imitate the funeral scenes of the white lecythi in the red-figured technique about the middle of the fifth century. Cf. Weisshäupl in 'Eφ. 'Αρχ. 1893, pp. 12 ff.

general, these early lecythi represent a comparatively poor grade of work. The exceptions in various series only prove the rule.

II. THE TECHNIQUE OF WHITE LECYTHI

A. *The Meaning of the Outline Style.*—The black-figured style, whether on red or white ground, is based on the contrast of a solid color (black figures) with a uniform background. The red-figured style, on the contrary, is an anomaly. From the draughtsman's standpoint it is an exercise in line drawing; in effect it belongs to the same category as the black-figured style,—solid color (red) for figures, against a background (black) of a different color. The novelty of the outline technique in the lecythi is that the design appears as pure line. In the lecythi with black outlines we have the black and white technique; later, different colors are used for the lines.

In vase painting of the black-figured style, as in other fields of contemporary art, the idea of outline work was not an entire novelty;¹ its importance in the case of white lecythi lay in its use as a standard, its consistent application. The new style is most clearly shown in the lecythi with black outlines, where, as a rule, no accessory color is employed, but only black lines on a white ground. In the application of the principle there is, however, already a compromise. Some vases use solid color for garments² and details while the figures are in outline, others are consistent in limiting themselves throughout to pure line.

The limitation in the use of accessory color corresponds to the simplification of the black- and red-figured styles. There was even more reason for this sobriety in vases painted on red clay than in the case of white lecythi. The warm orange color of the Attic clay, whether for background or figures, was a compensation for the use of only two colors, since

¹ Cf. Pottier in *B.C.H.* 1890, pp. 376 ff. (the origin and development of the white-ground technique). Pure line work is seen both in the incised lines of black-figured vases and in the analogous art of incised bronzes.

² This group, as well as that with added white, shows the tradition of the black-figured style in still clinging to the use of solid black for garments, which the later classes abandon.

the red and the glistening black formed a striking contrast. There was a further reason in the practical purpose of the red-figured vases themselves, which were made for the hard usage of every-day life in the house. The black varnish was lasting, the red and white easily rubbed off. The white lecythi, however, as soon as they were limited to sepulchral use, did not need solidity as their first quality. Yet, in spite of the inferior wear of the white lecythi with black figures (which were made for domestic purposes), they had sufficient artistic charm in their novelty to be popular for some time beside the more usual red-figured technique. It was different with a simple black line on white ground. These pure outline lecythi looked thin, and did not have the warmth of color the Greeks always sought.¹ Hence, the continued experiments with color. First "added white" was tried, — the ground was made cream color, the figures drawn in wash outline, and filled in with clear white. This was a compromise with the older series with solid color; for while the black outline appeared as line, the figure was in solid color. Unfortunately the result had the same fault as the black-figured style — lack of clearness of outline. The lines degenerated because they were to be filled in, and were not compelled to depend on their intrinsic value. The black-figured style with incised detail was better, for there the lines were added later, and stood out on their own merits; in the class with added white they were covered or disturbed by the filling of solid color.

The artistic quality of line work is that of pure drawing in contrast to general decoration. In the latter the eye is led

¹ That this was the reason of difference in technique may be seen in the few vases of other forms where white ground and outline drawing are used; as for example, the cylices of the Euphronian school. On the cylix, Hartwig, *Meisterschalen*, pl. 51, the ephebe's cloak is solid brown. To be sure, experiments were made in the old style, as on the Orpheus cylix (*J.H.S.* IX, pl. 6), where all is outline drawing, but the tendency was toward solid color for garments. In the twin cylices of the Louvre, *Mon. Piot*, II, pls. 5, 6, one has solid color, the other outline. But it must be noted that both the Orpheus and the Louvre vases use warm wash for outlines, the Berlin cylix black. The painters of lecythi fluctuated some time between the consistent copying of the monochrome style of the red-figured vases and the legitimate changes that the new technique required. Hence, their irregular use of color, and even chary use of added white, for example on No. 1972 only for fillets.

aside from what there is of line by color and accessories. Nevertheless, the few accessory colors in the class with added white (red and brown chiefly) were not pleasing enough to save the style. The only solution was in using color for the line as well as for the accessories. The new school of the day wished to show their *bravura* in technique, their firmness of hand;¹ but they were not willing to sacrifice color. We have, in fact, the struggle between art and trade. It was fortunate that lecythi became popular at this time as funeral offerings, with the formation of distinctive scenes relating to the dead. The potter was at once released from the necessity of decorating chiefly with a view to solidity, and not artistic charm. He could now adopt the friable white *engobe* in place of the older, firmer, but less pure shade. The earlier black- and red-figured styles continued in use on cheap products for the home, the new became the field for experiment in a purely artistic direction. The sacred purpose only asked uniformity of ground (white), perhaps as a sign of purity or the like. The painter did not, however, immediately divorce the two classes of funeral and household lecythi. The scenes show this in their mixture of subjects. Lasting glaze paint was still used, but diluted till it became a beautiful golden color which had enough charm in itself to restrain the tendency to excessive polychromy. It was this modification of the paint that paved the way for a satisfactory artistic style. When color was given to the line its fineness and flow were accentuated, and with the addition of a simple scheme of accessory color, suitable to the relatively humble position of the lecythi, these vases reached their acme. The moving influence in these, as well as later changes, seems to have come from higher branches of art, and the probable sources have been studied elsewhere.²

¹ The same impulse came over Renaissance painters, who prefer finished outline drawings to the purely decorative work of the mediæval artists. They also feel the added charm of color in line drawing, as did the Attic vase painters. So the degeneration of the colored drawings of the artists of the lecythi may be paralleled in the Renaissance. The careless but masterly strokes of the designs on the later lecythi remind one of the change from the careful sketches of the early Florentine painters to those of the Bolognese school.

² Cf. Girard, *La Peinture Antique*, pp. 152 ff.; Murray, *White Vases of the British Museum*, Introduction; Winter, *Jb. Arch. I.* 1897, p. 135.

B. *The White Ground*. — The white ground is at first a fairly solid basis for the painting. It does not flake off easily, as does the white added over the black varnish for women's flesh and details in black-figured vases. It varies in thickness, being at times applied thin like a translucent paint so as to show in places the clay beneath; but later, especially on good vases, forming a thick crust. The desire for a light background was satisfied in early times by the pale clays of Greece. There is little difference in effect between the early black-figured vases on the clay ground and the later black-figured ones with a white slip, which is not pure white itself and is half translucent. The potter was merely producing artificially from a red clay the light ground to which he had been accustomed. With the appearance of the class with added white, there was need of a distinction between the white of the figures and that of the background, and hence the use of two shades, one for the ground, the other for the flesh. The use of golden wash, however, necessitated a return to pure white for the ground, since any shade harmonizes better with a pure white. That this was felt as a simple artistic necessity is seen by the fact that it was adopted even on the small and poor lecythi of this technique. The later use of an extended polychromy still further required the pure white. We have already remarked how freedom was given to the technique by the exclusively sepulchral use of the later lecythi. We come to the dividing line, both in the admission of the water-color style of dull paints, and in the new friable white for ground, since the vase no longer feared the daily use. The dead enjoyed the gaudy but delicate toy.

III. EARLY WHITE LECYTHI

A. *Lecythi with Black Outlines*. — The first important change to note in this class is the appearance of the sharp incision, separating neck from shoulder, which characterizes the later classes, *e.g.* No. 12748. The neck is but rarely painted (Nos. 1791, 1792, 1804, 1906). One small group has palmettes on either side¹ of a single figure (Nos.

¹ Cf. the use of eyes to frame the design on cylices. Alabastra show the same usage.

12769,¹ 1827, 1857, 1858, 2023, Munich, No. 245). These vases are chiefly severe in style, though the last mentioned is later, *ca.* 460 B.C. They seem to show Ionic influence in the Dionysiac subjects, the ornament, and the free use of color.

Solid black is sometimes employed for garments (Nos. 1906, 1792, 12588), or outlines with inner lines for folds (*Arch. Anz.* 1902, p. 116), more rarely red (Nos. 1804, 1829). The subjects show the transition to the funeral type. The Nike flying to an altar or pouring a libation gives way to a man leaning on his staff, or a woman before a palmette stele (No. 1972) or an oval mound, or a bearded man pulling his hair before a mound (No. 12748). This class continues for some time beyond the severe into the freer style, *ca.* 480–460 B.C. Others with *καλός*-names, as No. 1806, are representative of the Euphronian school.² Small vases keep the old shapes for a long time.

B. *Lecythi with Added White*. — The class with added white for the figures on a creamy ground³ is small, but important in the history of the lecythi. The best examples are inscribed with a *καλός*-name. One, with the name of Alcimachus,⁴ belongs to a series pointing both backward to the red-figured vases in the style of Euphronius and forward to the group with golden glaze. The shoulder is in the red-figured technique with a flower and palmette pattern, as one might expect in a vase inscribed with a name occurring also on a red-figured lecythus (Klein, *Gr. Vasen mit Lieblingsinschriften*, p. 166, No. 5).

¹ The shield design is white on the black varnish, though the rest of the design is entirely in outline style; cf. Six, *Gaz. Arch.* 1888, pp. 193 ff., 281 ff., pls. 28 ff., for early polychrome decoration on black ground.

² The name is Glaucon. The eye is *en face*. The clay has turned grayish from being badly burned; cf. Berlin, Nos. 2427, 2443, as well as many examples in Athens.

³ *Ath. Mitt.* 1890, pp. 41 ff. (Weissbüchl).

⁴ Cf. my article on the vase in 'Εφ. 'Αρχ. 1905, pp. 38 ff. with colored plate. This is the first example of the name occurring on a lecythus with added white. A comparison with the other vases bearing the same name dates the class with added white shortly before the middle of the fifth century B.C. The name Glaucon, used by Euphronius, is also found on a lecythus with added white (Klein, pp. 156 f.). Cf. further Bosanquet, *J.H.S.* 1899, p. 179.

The series with the names Diphilus and Dromippus¹ have the later conventional palmette and volutes on the shoulder, as well as the perfected shape. Almost all also have dots about



FIGURE 1.—ATHENS, MUSEUM, NO. 1913.

the ornament, showing, with the stylistic likeness, that they all come from the same workshop. One of them (No. 12786) has the ornament first traced out with a dry point.² In general, great care was taken with this group. The unsigned vases show more conservatism in using older forms and ornament, especially the red-figured shoulder with palmette and flower (Nos. 1897, 12770), or black-figured with an older form of the palmette (Nos. 1953, 1826, Dümmler in *Jb. Arch. I.* 1887, pp. 168 ff., pl. II). The old concave foot is seen on No. 1921. One vase (No. 1968) shows brown for the flesh of the figure of Athena.³ The outlines are drawn in wash color, and black and red are used for garments, brown for wood.

The class is really a survival of the technique in solid color, only in the choice of white the artist was almost necessarily confined to representing women, if he remained true to the tradition of the black-figured style. And in fact, this is almost always the case. In the rare instances where male figures

¹ Bosanquet, *J.H.S.* 1896, pp. 164 ff. Their number has increased largely since then by finds in Eretria (Klein catalogues only 5 with the former name, while I have seen 11). The two names mentioned above are with patronymics; other lecythi have the simple name, as Timocrates, Acestorides, Hygiaenon, Lichas (No. 1913; Fig. 1); see Klein, *s.v.* for the list.

² Cf. Berlin, Inv. No. 3291, *infra*, p. 20.

³ Cf. No. 1942, *infra*, p. 24.

occur, they are drawn in outline only, as *Ath. Mitt.* 1890, pl. 1, Ashmolean (Oxford), No. 267, Athens, No. 1754. The result in the selection of scenes is that they are chiefly domestic, though the trays, lecythi, and fillets (Nos. 1845, 12770, etc.) seem to show preparations to visit the stele, and so foreshadow the beginning of the funeral cycle.¹ A number also have holes in the sides, as if to let the offered liquid flow out when buried with the dead, though other vases show traces of burning and breaking. The sepulchral interpretation of such apparently domestic scenes is strengthened by clear cases, as No. 12748, where we see an ephebe worshipping at a grave mound decorated with fillets, No. 1982, a woman with a tray before a stele, also with fillets; both vases with the inscription *καλός*. So we must accept the double anomaly of a *καλός*-name on vases chiefly domestic in scene and meant for the tomb. No doubt the *καλός*-inscription had become a convention, and the women, as especially cultivating the worship of the dead, preëmpted the scenes. A lecythus with added white, in Vienna (Museum f. Kunst u. Industrie, No. 1090), has an Amazon; but with its red shoulder decorated with five palmettes, it rather belongs to the category of black-figured vases.

The transition to the class with golden glaze is seen in the Diphilus lecythus, No. 12789. It already has the palmette with quirks, and alternating leaves in red and black like the polychrome lecythi. In style it is also in agreement with Nos. 1959, 1815, etc. The scene is domestic; a woman with a *lecane*, another with a tray of pomegranates. It may be compared with the peculiar Glaucon fragment in Bonn (*J.H.S.* 1896, pl. 4). Of still greater importance in connecting the series is Berlin, Inv. No. 3970, which, though signed with the name of Diphilus, is yet the first example of the name on a vase with the design in golden glaze.

IV. THE LECYTHI WITH GOLDEN GLAZE

A. *Wash Lecythi Transitional to the Class with Golden Glaze.*—Before a regular class with a consistent style was formed, single lecythi or groups of two or three show experiments in the

¹ Cf. on this subject Weisshäupl in *Festschrift f. Benndorf*, pp. 89 f.

use of golden glaze.¹ These are mostly contemporaneous with the class with added white; that is, *ca.* 470–460 B.C. A lecythus in Boston (No. 9069) has the palmette and flower pattern on the shoulder. A bearded man and ephebe are on either side of the stele. The stele has a pediment which contains black silhouettes of two boxers and two kneeling figures, while on the acroteria are nude ephebes in outline.²

No. 1935,³ still with the black varnish only slightly thinned in places, is remarkable for its noble and extremely careful style, its large size, and its polychromy. The shoulder has no ornament⁴ and the meander is of a peculiar shape. A brownish yellow is used for the cloak of the ephebe and green for the leaves of the wreaths. Altogether it betrays a hand wont to paint other kinds of vases, or even a fresco painter, so noble is the drawing.⁵ No. 1932⁶ is of similar style, but smaller and poorer in drawing. The palmettes are peculiar, set upside down, with buds attached and in outline only. Berlin, Inv. No. 3291⁷ has the same palmette. One figure, of a snub-nosed servant, is unusual in its realism, and paralleled only by the later Charon heads on the white lecythi. All three have scenes at the stele.

No. 1818⁸ is another isolated vase of this period. The style

¹ A lecythus in Leyden (No. 22) in poor grayish glaze has, in addition to the usual three palmettes on the shoulder, two others, one on each side, behind them. The scene represents two ephebes before a stele.

² For small figures in silhouette cf. the *eidola* on lecythi (Pottier, *Étude*, pp. 75 ff. pl. 2), and various votive tablets shown on red-figured vases (British Museum, No. E 585). The nude ephebes correspond to other types on lecythi (No. 1822), and decorative statues on stelae are seen on the lecythi, *Bonner Studien*, pl. 10, and 'Εφ. 'Αρχ. 1886, pl. 4.

³ *J.H.S.* 1899, pl. 2. The illustration is deceptive in giving a brown shade to the lines of the figures, as if they were in dull colors. The style approaches that of the Berlin cylix of Euphronius.

⁴ A very rare omission except on the late and carelessly made lecythi with dull color (Nos. 1797, 1799, 1756, Leyden, No. 23, with wash design), and a few red-figured lecythi, as Nos. 12890, 1303, 1193, etc.

⁵ Similarities in detail to later lecythi are the stele (No. 1959), round circles on the steps (No. 1958), lecythi on the steps (Nos. 12739, 12747).

⁶ *J.H.S.* 1899, p. 172, Fig. 2.

⁷ *Ibid.* pp. 173 and 178, pl. 3. The original sketch was made with the dry point, as on two lecythi in Athens, Nos. 1821, 1823, and on Berlin, Inv. No. 3171.

⁸ *Bonner Stud.* pp. 156 ff. pl. 12. Six thinks of an influence from painting. Winter (*Jb. Arch. I.* 1887, p. 236) argues a relation to Myron's school, but probably wrongly.

is extremely fine, but the proportions of the figures entirely different from those on No. 1935. It has the so-called Attic system of proportion, No. 1935 the Dorian.¹ The polychromy is marked, red and saffron. The outlines are in fine wash color.

Nos. 1943 and 1945 have the same technique and colors and are of the same period as No. 1818, but differ in style; *e.g.* the figures have square chins, not rounded. The scenes are a simple preparation to visit the stele, and a libation.

Nos. 1821 and 1823 are also of the same technique and coloring, but peculiar in style. They show previous sketching of the design with a dry point. One has a stele scene.

B. Groups of Related Lecythi.—Nos. 1789,² 1790, 1958 (Fig. 2), 1959 (Fig. 3). This group is distinguished by the form of the palmette pattern. The lines bounding the central palmette are spreading, not enclosing a heart-shaped space as in the other classes. Nos. 1789 and 1790 have also quirks on either side, as in the class with golden glaze. The meander is combined with the checker.³ The ornament and design are drawn in a wash varying from black to yellow, which in Nos. 1789 and



FIGURE 2. — ATHENS, MUSEUM, NO. 1958.

¹ The ephebe's proportions are related to those of figures on Nos. 1821, 12745, 1945.

² Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 20, 2.

³ Very rare on the white lecythi. Cf. the contemporary No. 1953 and the later Nos. 1954, 1936, 12783, and the red-figured lecythus, No. 1695.

1790 has been discolored by breaking and burning the vase at the funeral. Nos. 1789 and 1958 are monochrome, while red for fillets and the ephebe's cloak occur on Nos. 1959 and 1790.

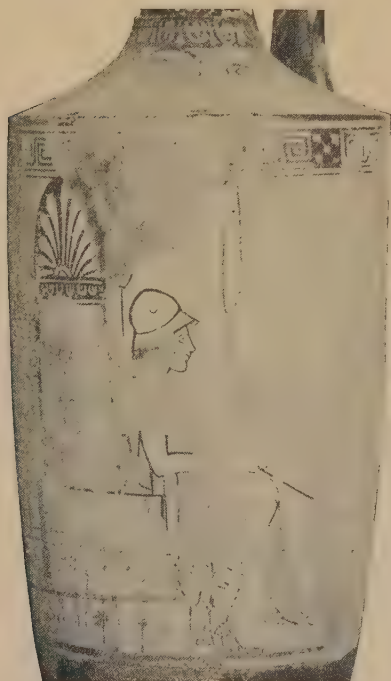


FIGURE 3.—ATHENS, MUSEUM, No. 1959.

The early date of the class is shown by the heavy chin, which is somewhat angular,¹ the upward line of the mouth, and the pouting lip which appear on the Alcimachus vase, No. 12771. The scenes depicted are unusual in type and transitional from the domestic to the funeral scenes. Three of the vases have sepulchral subjects, the fourth, No. 1789, a libation, which, as elsewhere, may bear a mortuary significance, the last libation of a departing warrior who was slain in battle.² Nos. 12739, 12747, Berlin, Inv. No. 3262. This group is also distinguished by the form of the palmette pattern, which has the middle leaf in outline only.³ A flower is also added as on earlier red-figured lecythi and on a few white ones with red-figured shoulder. The design is in a yellowish wash. The only additional color is red for the cloak on No. 12739. The style is very like that of the red-figured vases of the severe period, except that the eyes are correctly drawn in profile. The figures have an angular chin, as have those on No. 1815 (Εφ. Ἀρχ. 1886, pl. 4), which has, however, dull black for the shoulder and meander. On all three vases of this class there is a three-stepped stele

¹ Cf. Nos. 12739, 1815, and the group including No. 12737.

² Of the twin lecythi, Nos. 12745, 12746, one represents a stele scene, the other a domestic one, the preparation to visit the tomb. Likewise on another pair, Nos. 1943, 1945, one has a preparation, the other a libation.

³ No. 1932 has all the palmette leaves in outline only.

with lecythi and other vases on the steps; on the Berlin vase there are a lyre and a toilet box on top. On a wash lecythus in Vienna (Museum f. Kunst u. Industrie, No. 1088) a chair and a wool basket are on the stele. Berlin, No. 2252 (*Arch. Zeit.* 1880, pl. 11) has alternate outline and black leaves in the palmette, but is peculiar in the ornament above and below the design. Berlin, No. 2444 is related in style, but only the flower beside the central palmette is in outline. The scene shows a mother with a swaddled baby and a warrior. All these vases are spiritless survivals of older technique. A better work and early in date is the Charon lecythus, Munich, No. 209.¹ It has the palmette and flower pattern on the shoulder and uses brown as an accessory color.

The small lecythi with glaze paint copy the new scenes while they keep the old shape, technique, and ornament, red shoulder and neck, with loosely joined palmette. The paint varies from almost black to golden. They rarely use more than one accessory color. Carlsruhe, No. B 2863 is an interesting example of this type with a representation of the dead in Charon's boat and an *eidolon* in the background.

C. *The Class with Golden Glaze*.—The class with golden glaze² proper is distinguished by style and ornament. The foot has usually a notch near the upper edge, though Nos. 12790, 12791, 12794, 12795, and 12784 have none, and otherwise form a group by themselves. The shoulder ornament has quirks beside the central palmette.³ The meander is combined with the cross.

In agreement with the sober style and beauty of the lines and varnish, additional colors are little used; *e.g.* red on Nos. 12791, 12795, 1980, purple on British Museum, No. D 48. No. 1942 has unusual polychromy in the use of purple and green, while one face is in red silhouette.⁴ The paint for the outlines varies,

¹ Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 27, 1; *J.H.S.* 1899, p. 182, shows Charon's head from a photograph.

² Mr. Bosanquet gives a list of those he thinks related to the *Hygiaenon* lecythi (*J.H.S.* 1899, pp. 179 f.), but he combines vases so far different in style and date as Nos. 1818 and 1856, which are at least thirty years apart in a period when styles were most rapidly changing.

³ *J.H.S.* 1899, p. 179, Fig. 5.

⁴ For similar examples, see *J.H.S.* 1899, p. 177; cf. *infra*, p. 35, n. 1 and 2.

according to the firing and composition, from a slightly thinned black varnish or an almost lustreless gray wash to fine golden varnish of an orange shade, on No. 12794. The color also varies on the same vase as the paint is spread thinner or thicker, appearing black or yellow as the case may be. The date of this class is about the middle of the fifth century.

The hole in the body shows the use for liquid offerings to the dead, as in the case of the class with added white, and few are broken or burnt. As in that class, the scenes rarely include the stele (Nos. 1822 [PLATE V], 1980, 12746, Vienna, Mus. f. Kunst u. Industrie, No. 1088). Male figures are also rather infrequent, as on Nos. 1980, 1740, 1838, 1822 (an ephebe softer in style than on No. 1818), *White Vases*, pl. 5 (British Museum, No. D 54, two ephebes). The scenes most frequently have two women. No. 1942 has a child seated on the stele steps. The monument is either a simple slab, an oval mound, or a slab with palmette capital. There is little attempt at characterizing the figures: the wrinkled old man on No. 1797, a vase with poor gray wash, is quite exceptional.

Nos. 1960 and 12792, of slightly later date, are related in having the leaves of their palmette ornaments drawn in dull black, though the bounding lines are in glaze. *White Vases*, pls. 1 (British Museum, No. D 57) and 3 (*Ibid.* No. D 51) are of the same style, yet use glaze for the ornament. British Museum, No. D 67 (*Catalogue III*, pl. 27) is remarkable for the realism in the design of the old man.

No. 1994 is a continuation of this style, but the paint is entirely dull black. The palmette ornament lacks the quirks on either side of the front palmette, which are a distinguishing mark of the previous group. It is also more developed in its polychromy, having purple, red, green, and yellow. The cap on one of the figures is like those on Nos. 1960, 1822, and 12784.

A further continuation of this group is seen in Nos. 1843 (a single ephebe beside a palmetted stele), 1813 (two ephebes), and 1928 (a "deposition" scene, where both Thanatos and Hypnos are beardless). The transition to the later style is shown in No. 12783, where the garments have purple borders, though the design seems to be wash. No. 1925 has the peculiar

curved body of No. 12783, but uses red paint for the design, purple for the borders of the dress, and represents a "prothesis." No. 1951 is of similar style.

V. STYLES COMBINING GLAZE AND DULL COLORS

The glaze paints gradually gave way to the dull colors. One important element in the change was the custom, already found



FIGURE 4. — ATHENS, MUSEUM, No. 1761.

in the wash style, of using glaze paint only for the extremities of figures, the torso being covered by the colored drapery, e.g. No. 1860, *White Vases*, pl. 1 (British Museum, No. D 57).¹ Advanced examples, where both design and ornament are dull black, but the lines of the head and arms are partly in

¹ Also No. 1761 (Figs. 4 and 5), which has a peculiar meander with many involutions and uses blue as an accessory color (*J.H.S.* 1899, p. 182, β).

wash, are two unnumbered lecythi in the Museum f. Kunst u. Industrie in Vienna.

A. *Glaze Ornament, Dull Design.*—The first transition is where the outlines are dull reddish (Nos. 1819, 1820, Berlin, Nos. 2449, 2450) or black, while the ornament is still in



FIGURE 5.—ATHENS, MUSEUM, No. 1761.

glaze. The purely decorative intention of the polychromy is manifest in the purplish hair given to the figures in harmony with the color of the outlines. In contrast to the previous class the stele is regularly represented. The date (*ca.* 440 B.C.) is shown to be later by the softer, more rounded outlines, which are almost effeminate for the male figures.

Nos. 1819 and 1820 are a pair, each having the same subject, an ephebe and woman at the stele, which has a palmette capital. By the same artist very likely are a lecythus in

Palermo, and another in the Louvre.¹ Nos. 1992 and 1965 are also a pair.² No. 12747 is interesting because the two figures, a boy and woman, are on the same side of the stele, which here



FIGURE 6.—ATHENS, MUSEUM, No. 1940.

has not the conventional position in the centre of the scene.³ No. 1940 (Fig. 6) seems to be the earliest of the series, though

¹ These examples I owe to the kindness of Mr. Bosanquet.

² No. 1966 has dull purplish ornament, but stylistically belongs here. Again No. 1949 has dull black for everything, but in style agrees with Nos. 1819, 1820. The scene shows two ephebes, one seated on the stele steps, and a bearded man. Purple is used.

³ The same arrangement is found on No. 1957, one of the finer lecythi with dull paint (*infra*, p. 32, D).

it is striking for its polychromy and water-color style. Yellow and reddish brown are used as accessory colors. The scene represents a woman and Hermes beside the funeral mound. *White Vases*, 9 (British Museum, No. D 59) probably belongs here, though peculiar in style. The ornament seems to have been in wash color, but is dull now; the outlines are dull black.



FIGURE 7. — ATHENS, MUSEUM, NO. 1856.

B. *Dull Ornament, Glaze Design.* — In another small group of medium-sized lecythi the opposite combination is tried; namely, wash for the outlines, and dull color for the ornament. Dull black is used on Nos. 1856 (Fig. 7), 1928, 1993, and

12292,¹ reddish on Nos. 1813, 1832, 1842, and 1843 (Fig. 8). In addition to red, green is used on No. 1813 and yellow on Hanover, No. 113. They all have the same type of ephebe in soft outlines, with curly hair, long, straight line of nose and forehead, and small, retreating chin. The style is for the most part very fine and careful. The type of ephebe riding past a stele (No. 1856) continues into the class employing entirely dull color, as Berlin, No. 2677, with dull black ornament and red outlines (*infra*, VI. C). British Museum, No. D 67 has the novel figure of a man mourning, with his hand pressed to his forehead; No. 1993 has an ephebe in like posture.



FIGURE 8. — ATHENS, MUSEUM, No. 1843.

The class dates from *ca.* 440–430 B.C., though the Hanover vase is called fourth century on the label, — a good example of false ideas prevalent regarding the later lecythi.

VI. DULL PAINTS

A. *Description.* — With the coming in of dull paints the white lecythi break up into many small groups, in addition to

¹ Other examples are in Cologne (Wallraf-Richartz Museum, no number), Vienna (Kunst. Hist. Mus. No. 621), and the British Museum (*White Vases*, pl. 6, No. D 60, and *White Vases*, pl. 11, No. D 58). The last is of individual style, and apparently earlier than the others. This vase has also a technical novelty, the youth in three-quarters view, while Death is a portrait, if one may say so; cf. C. Robert, *Thanatos*, p. 20, pl. 2. An unnumbered lecythus at Munich and two other poor examples (Carlsruhe, No. 235 and Berlin, Inv. No. 3245) should be added. Other examples of dull black ornament are given in *J.H.S.* 1899, p. 182, where, however, some corrections should be made; *e.g.* No. a. has no shoulder ornament.

specimens isolated in technique. The new freedom in using several colors and shades for outlines with the half dozen colors common for garments, etc., enabled the artist to make each vase as a *unicum*. The possibility of combination was very large. Some of these single experiments are interesting as showing tendencies at early periods which were not followed out consecutively into regular classes. Among colors dull black is now used for both outline and ornament, *e.g.* British Museum, No. D 70, now for the one, while the other is in some variety of red or violet, or again both are red.¹ There is considerable caprice in the choice of colors, so that clearly connected vases have a different technique. There is also wide variation in the amount of polychromy. Some take up the novelty of purple borders for garments, others still cling to the simpler use of solid red, or even confine themselves to mere outlines. Others, again, employ varied colors in great profusion, green for leaves or dresses, as on British Museum, No. D 70 (colored plates in Raoul Rochette, *Peintures ant. ined.* pls. 8-11), blue, as on the same vase for the egg ornament on the stele, purple, red in various shades, and yellow (most frequent on vases representing Charon). The older styles are continued in more or less varied form. Along with large lecythi are made small and careless ones, like the degenerates of the red-figured vases. A number of lecythi of different styles show polychromy even on the shoulder, where the palmettes have alternate red and black leaves. Others use dull black for the leaves, while the bounding lines are colored (No. 1896). Various types of scenes also evolve characteristic styles. So the lecythi with Charon form a connected group, though the relation to other classes is clearly marked. Some vases may be considered to belong to one or another group as one regards one or another detail. The styles get mixed amid the many novelties. So an inconsistent use of the tulip-shaped lip is found on comparatively early vases. The stele, which in the previous class had a palmette capital, now has an acanthus or a combination of that with the palmette.

¹ Leyden, No. 34, "prothesis" scene. In the catalogue, published in 1905, the scene is said to be faded out, but a short inspection showed me a woman, the dead on a couch, and another figure. Cf. also Berlin, Inv. No. 3170; Boston, No. A P 456, which has a rare scene of two women with *Eros* in preparation to visit the stele.

The stele is frequently in the form of a shrine. The ornament is often omitted, *e.g.* Carlsruhe, No. B 2689. The dates range broadly from about 440–400 B.C.

B. *Related Groups, Mostly Early.* — Among early specimens of developed polychromy in the dull technique is No. 12783, which has a lustreless black for the drawing. The shape is peculiar; a convex, not cylindrical body, like No. 1925, and a slightly convex shoulder. The drawing has a rare nobility. The date is fixed by the use of purple for the borders of garments, which appears about 440 B.C. This vase has a checker pattern like No. 1954. The scene is the “deposition” with Hermes.¹

Berlin, No. 2453, with red outline and ornament, is striking in drawing and agrees in date and style with the transitional lecythi with glaze shoulder and dull outline, yet the lip is tulip-shaped.

Nos. 1836, 1839, 1841, 1898, 1778, 12534, and 2012, for the most part of medium size or small, are closely related in style. The design is pinkish, the ornament dull black, except on No. 12534, which has a yellow design. Some have accessory colors, as blue and yellow on No. 1898. The group has alternate red and black palmette leaves for the shoulder. No. 1778 has an egg ornament in place of the usual meander. The first three have the same inner lines for the folds of the dress as Berlin, No. 2449 (Furtwängler, *Samml. Sab.* pl. 60, 1). Nos. 1836, 1839, and 1898 use purple for the borders of garments.

The group is continued in style, but with the tulip lip, by Nos. 1831, 1832 (no ornament), 1755, 1796, 1907, and 1908. Poorer examples are Nos. 2011 and 1753, the latter only with the tulip lip.

Nos. 12135, 12136, and 12138 are distinguished by the form of the palmette. Dull black ornament and red design are used. The figures have a square chin.² Accessory colors are red and yellow.

¹ The vase is important as seriously invalidating the arguments of C. Robert, *Thanatos*, pp. 6 ff., that such scenes of the deposition were purely imaginative, and had no relation to the cult and popular belief, since Hermes never appeared in them, except in the very improbable example, p. 21, D. Here, however, is a lecythus with such a juxtaposition.

² This type of face is also seen on early lecythi, as No. 1815, etc.

Another group¹ also has figures with square chins. The same technique is employed as in the last group, but No. 1890 has both outline and ornament in dull black.

Another group has usually a figure on the stele steps and includes Charon scenes. No. 1757 (*Ant. Denkm.* I, 33, 3) has brownish red outlines; No. 1758 (*Ant. Denkm.* I, 23, 1) is of like style.²

C. *A Later Group, which can be closely dated.* — A number of vases,³ rather small, with dull black ornament and red varying to violet outlines, are important because one of them can be dated quite accurately.

This lecythus,⁴ now in the Museum at Myconus, was found in the excavations on the island of Rheneia, in a grave dating from the Peloponnesian War, when Delos was purified; in other words, it must date before 426–425 B.C. Of course, such lecythi may have been popular for some time longer, but their origin cannot be placed much earlier, because we have seen that the development of the decoration necessitates a considerable period for the lecythi with glaze and wash colors and the earlier dull vases that precede this group. And it is accepted that red-figured vases of the style of the white lecythus, No. 1935, date from about 470–460 B.C. Hence the space of not more than thirty years between this period and 440 B.C. is not too much for such technical and stylistic changes. This class may then have continued till the end of the fifth century, but must have originated about 440 B.C. The ephebe is of the type found on the vases with dull shoulder and glaze outlines, and resembles the knights on the Parthenon frieze. It is well known that sculpture follows the graphic arts at a considerable interval of time in respect to ripeness and novelty of style, and here we have another example of this fact.

D. *Fine Later Lecythi.* — Nos. 1936, 1937, 1954, 1957, 1977,

¹ Nos. 2019 (Benndorf, *Gr. und Sic. Vasenbilder*, pl. 18, 1), 2020 (Benndorf, *l.c.* pl. 16, 2), 1919, 12137, 1890, etc.

² Others are Nos. 1950, 1951 (twin vases), and 1762 (large size and later).

³ Nos. 1800, 1810, 1833, 1837, 1893, 1894, 1799 (no ornament), 2037, etc.

⁴ The grave was that of a small child, and the *larnax* was still intact when found, whereas other remains had been buried in heaps. This I learned by the kindness of the Ephor at Myconus. The much faded scene has the typical ephebe and woman before an oval mound; cf. the ephebe on No. 1843, Fig. 8.

1939, and Berlin, No. 2452. This group is distinguished externally by its meander and checker pattern (except No. 1939) and the peculiar form of the foot with an incision near the middle, not close to the upper edge, as earlier. The outlines are in a purplish red, varying in shade with the vase, and the ornament in dull black, though sometimes the meander is in the outline color (No. 1936). On No. 1954 the meander runs completely around the vase. Green and red are frequent, and purple is common for borders of garments and for details on the stele, which has a combined acanthus and palmette termination (as is usual in the later vases) and runs over on the shoulder. Another novelty is that the shoulder was painted after the design on the body, and not before, as earlier. This is shown by the distorted forms, adapted to the limited space left. The drawing is very fine and careful, as in the sketching of the hair and the naturalness of the various poses. There is also an attempt at making a real scene and not merely a conventional group; in one case the five figures make a frieze completely around the vase (No. 1954). The faces have the nose and forehead in the long straight line which is conventional from this time, the lips regularly turn down at the corners, the hair is sketched in lines and then filled in like a water-color. The scenes usually have a figure seated on the steps of the stele (No. 1936, a boy; No. 1939, a "deposition"). Nos. 1936 and 1954 are twin vases. The frequency of warriors in these scenes seems to point to the period of the Peloponnesian War.

Nos. 1955 and 1956 are closely related, having the usual foot, a continuous meander, and solid colors for garments. They both have one figure seated on the steps. No. 1891, in style like No. 1957, with dull black outlines and ornaments, represents Charon and a man.

Nos. 1950 and 1951 are also related, but use reddish brown for the ornament. No. 1799, of like style, has dull grayish outlines and purple and blue as accessory colors. These three have a slightly severer style than the previous lecythi and approach Nos. 1760 and 1949. Of these two vases, the former has dull black for the drawing, with accessories in red. The lines are fine and firm. The latter, No. 1949, uses dull black and is like No. 1814 (with Charon scene), which uses violet. Both

have purple for the borders of garments. In No. 1814 we have a naturalistic treatment of a curly-haired, chubby baby, and No. 1947 shows another well-drawn baby in a "preparation" scene. Dull black is used for the drawing, with accessories in red.

Nos. 1817, 1818,¹ perhaps the two most important lecythi extant from an artistic standpoint, seem to show the direct influence of contemporary painting. They have warm reddish brown for the outlines, and dull black for the ornament. Both design and ornament are drawn by the same hand, whereas earlier the latter was done by the potter. The ornament, however, is carelessly done, as by one inexperienced in this work and hasty, betraying thereby the artist accustomed to work on a larger scale, and impatient of conventional details. Blue, green, vermilion, and a creamy rose are the accessory colors. The figures have a unique largeness of style, and are more than worthy successors of No. 1935; only in place of a so-called Dorian ideal they give us that known as the Macedonian. On one we see the stern warrior angry with life and fate, as Achilles in Hades, on the other the same person in the sentimental melancholy of "the dying Alexander." In both there is a perfect example of Plutarch's picture of Alexander (*Alex.* IV), the warm, fiery nature tending to sentiment. It is no longer the pure Greek ideal of the ephebe, but the young man of Celtic type just come to early manhood. The work is such as one might expect from a successor of Polygnotus working in the early part of the Peloponnesian War. The hip of one of the men is foreshortened, a novelty found elsewhere only on a lecythus of the Louvre, which is of similar style, but by no means so fine.² The freedom of the artist is shown in the masterly drawing of the hand holding the spear in No. 1817; his training in the fact that he does not hesitate to correct his sketch in places, differing from the vase-painters who draw once for all. The accessory figures are individual in style.

¹ Collignon-Couve, plates. A discussion is to appear in 'Εφ. Ἀρχ.

² Other novelties in drawing on lecythi are foreshortening of the hand, Leyden, No. 30 (dull black ornament and red outline); Berlin, No. 2678, one figure in three-quarters face; lecythus in the Louvre (dull black for the drawing), the bottom of the foot seen foreshortened and one hand hidden behind the stele, the thumb only visible. Perspective of the stele step on Berlin, No. 2451 (Benndorf, *op. cit.* pl. 26). See *Mon. Piot*, XII, pp. 29 ff. (Collignon).

E. *Lecythi with Colored Outlines in Silhouette*. — The careful treatment of this group by Winter¹ and Collignon² makes more than a summary statement unnecessary. These vases follow Nos. 1817 and 1818 in largeness of style, but their relation to fresco or encaustic painting is still closer, as Winter points out. The transition between the two groups is seen in the vases published by Benndorf³ and Collignon (*l.c.*), where the figures are still in red outline, but the solid color of the garment is in the later style. The Berlin lecythus shows the compromise with previous styles: the woman has "added white" to represent flesh, while the man's skin is colored brown.⁴ There is some attempt at shading, as on the lecythus, *White Vases*, pl. 18 (British Museum, No. D 7).⁵ In spite of the advanced technique it seems probable that these vases belong to the fifth century.⁶

ROBERT CECIL McMAHON.

¹ *Berl. Winckelm. Progr.* 1895.

² *Mon. Piot*, XII, pp. 29 ff., pls. 3-5. See also Girard, *La peinture ant.*, pp. 215 ff.

³ *Gr. u. Sic. Vasenbilder*, pl. 33 (Vienna, Museum f. Kunst u. Industrie, No. 351).

⁴ For earlier examples cf. *supra*, p. 23 n. 4. On the Madrid lecythus (*Mon. Piot*, XII, pl. 5) the flesh of all the figures is brown.

⁵ Cf. discussion in *Mon. Piot*, XII, p. 48.

⁶ Furtwängler, *Gr. Vasenmalerei*, p. 200, referring to the Talos vase.

VITA

My undergraduate work was carried on at Wesleyan University during the years 1896-1900; I received the degree of Bachelor of Arts in 1900 with honors in Greek. My studies were continued in 1900-02 under the Faculty of Philosophy of Columbia University, where I attended lectures by Professors Wheeler, Young, and Earle on Greek subjects, and by Professors Peck, Egbert, McCrea, and Lodge on Latin subjects. The degree of Master of Arts was conferred on me in 1901. During the year 1903-04 I was a member of the American School of Classical Studies at Athens, and attended lectures by the Director, Dr. Heermance, by Professor Fowler of the School, by the Director of the British School, Mr. Bosanquet, by the First Secretary of the German Institute, Professor Dörpfeld, and by the Secretary of the Austrian Institute, Dr. Wilhelm. The next year (1904-05) I held a Fellowship in the School at Athens, and wrote or gathered material for the following articles, as well as for my dissertation. I have published “Ἐνεπίγραφος λήκυθος” in the *Ἐφημερίς Ἀρχαιολογική*, 1905, pp. 37-54, pl. 1, and “A Doryphorus on a Red-figured Lecythus” in the *American Journal of Archaeology*, Vol. X, 1906, pp. 405-414, pl. 17.